

Handwritten text, possibly a signature or date, located in the bottom left corner.

# DRYDEN'S ODE, on ST. CECILIA'S DAY.

*Composed by M<sup>r</sup> Handel.*

OVERTURE.

*Larghetto e Staccato*

*Allegro*

This page of musical notation is for a Minuet in D major, page 3. It consists of 12 staves of music, organized into six systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, and fingerings. Performance markings are interspersed throughout the piece:

- MINUET Pia**: Located above the fifth staff.
- Un Poco Larghetto**: Located below the fifth staff.
- for**: Located below the fifth staff.
- Violone Solo e Pia**: Located below the eighth staff.
- Tutti For**: Located below the eighth staff.
- pia**: Located below the eleventh staff.
- for**: Located below the eleventh staff.

The notation is written in D major (two sharps) and 3/4 time. The piece concludes with a double bar line at the end of the twelfth staff.

## RECIT:

## Recit: Accomp:

From harmony, from heav'nly harmony this universal frame began. *Larghetto e Pia* When Nature underneath a heap of jarring atoms lay, When Nature underneath a heap of jarring atoms lay, and could not heave her head The tuneful voice was heard from high; a-rise, a-rise, a-rise ye more than dead; for then cold and hot, and moist and dry, in order to their stations leap; Then cold and hot, and moist and dry in order to their stations leap. and music's pow'r obey and music's pow'r obey

**CHORUS**  
*Allegro* *pia*

*Tasto Solo*

for

From har-mo-ny from heav'n-ly har-mo-ny from har-mo-ny from heav'n-ly har-mo-ny this

From har-mo-ny from heav'n-ly har-mo-ny from har-mo-ny from heav'n-ly har-mo-ny this

From har-mo-ny from har-mo-ny this

From har-mo-ny from har-mo-ny this

u-ni-ver-sal frame be-gan from har-mo-ny to har-mo-ny from har-mo-ny to

u-ni-ver-sal frame be-gan from har-mo-ny to har-mo-ny from har-mo-ny to

u-ni-ver-sal frame be-gan from har-mo-ny to har-mo-ny from har-mo-ny to

u-ni-ver-sal frame be-gan from har-mo-ny to har-mo-ny from har-mo-ny to

har-mo-ny thro' all the com- pass of the notes it

har-mo-ny thro' all the com- pass of the notes it ran

har-mo-ny thro' all the com- pass of the notes it ran

har-mo-ny

(10)

ran thro' all the compafs of the notes it

thro' all the

thro' all the compafs of the notes it ran the di-a - pa-son clofing full in man.

the di-a - pa-son clofing full in man.

ran

compafs of the notes it ran

thro' all the compafs of the notes it ran, the di-a - pa-son clofing full in man clofing full in man

Tafo Solo Pia 7 6 7 6

thro' all the compafs of the notes it ran, the di-a - pa-son clofing full in man clofing full in man

From harmony to harmony thro' all the compafs of the notes it ran, the di-a-pa-son clofing full in man

the di-a-pa-son clo-fing full in man

From harmony to harmony thro' all the compafs of the notes it ran, the di-a - pa - son clo - fing full in man

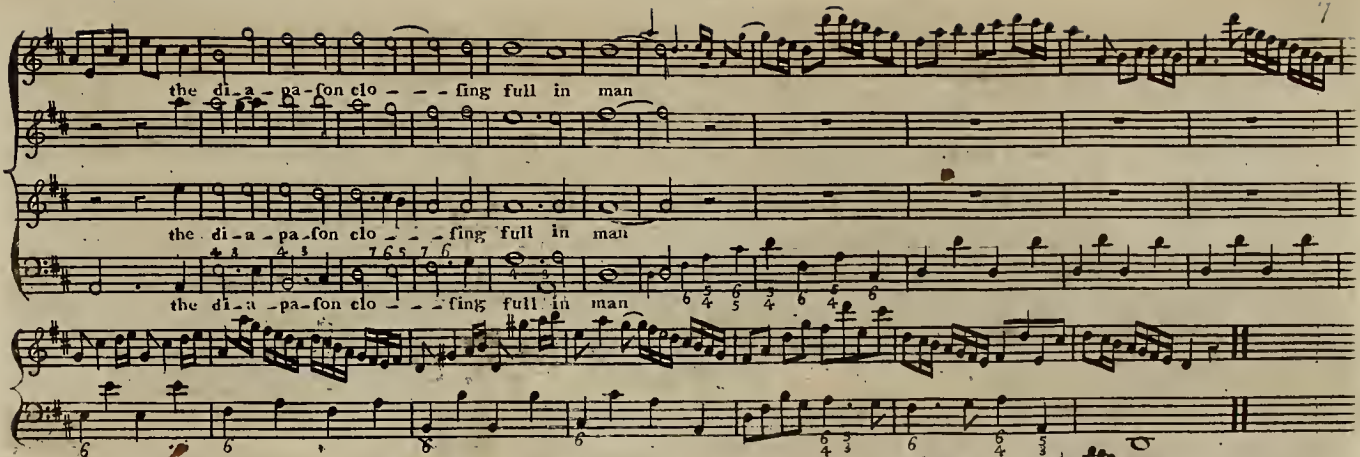
for Tafo Solo

From harmony to harmony thro' all the compafs of the notes it ran the di-a - pa - son clo - fing full in man

the di-a-pa-son clo - - - sing full in man

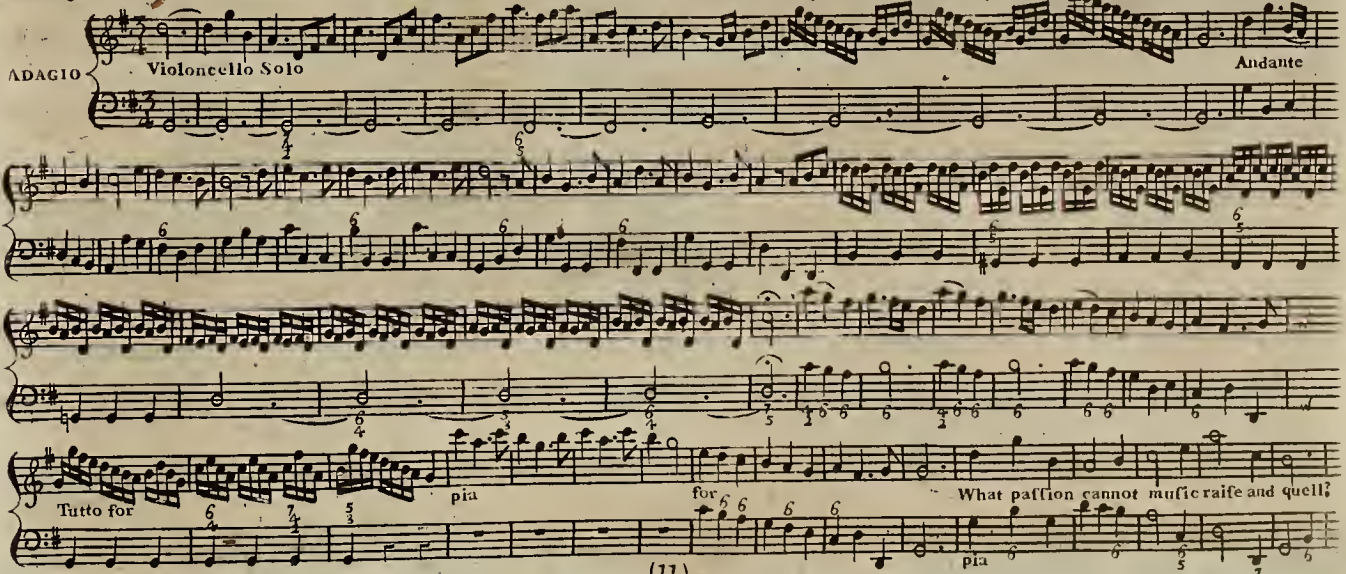
the di-a-pa-son clo - - - sing full in man

the di-a-pa-son clo - - - sing full in man



ADAGIO Violoncello Solo Andante

Tutto for pia for pia What passion cannot music raise and quell?



When Jubal struck the corded shell, when Jubal struck the corded shell, his lifting brethren stood a - - - round

and wondring on their fa-ces fell and wondring on their fa-ces fell to worship the ce - lestial found to.

worship the - - - ce - lestial found

there could not dwell within the hol - low of that shell, that spoke so sweetly, and so well; less than a God they thought

there could not dwell within the hol - low of that shell, that spoke so sweetly that spoke so sweetly and so well, so sweet -

- - - ly that spoke so sweetly, *Pianiss.<sup>o</sup>* that spoke so sweetly and so well.

*Adg.<sup>o</sup>*

What passion cannot music raise and quell? what passion cannot music raise and quell

(11)

AIR

clangor excites us to arms excites us to arms to arms to arms the trumpet's loud clangor excites us to arms

with shrill notes of anger and mortal alarms with shrill notes of anger with

shrill notes of anger and mortal alarms The double double double beat of the thundring drum cries

(11)

hark! hark! cries hark the foes come, charge, charge, charge, charge, charge, 'tis too late 'tis too late to retreat, 'tis too late to re-treat, hark!

the foes come 'tis too late to re-treat the double double double beat the

double double double beat of the thundering drum cries, hark the foes come, charge, charge, charge, charge, charge, 'tis too late 'tis too late to retreat

Chorus

The trumpets loud clangor excites us to arms

The trumpets loud clangor excites us to arms

Solo

charge, charge, charge, charge, charge, 'tis too late too late to retreat The trumpets loud clangor excites us to arms the trumpets loud clangor excites us to

The trumpets loud clangor excites us to arms

to arms to arms excites us to arms, with shrill notes of anger and mortal alarms with shrill notes of anger and mortal alarms

to arms to arms excites us to arms, with shrill notes of anger and

arms to arms to arms excites us to arms with shrill notes of anger and mortal alarms with shrill notes of anger and mortal alarms

to arms to arms excites us to arms, with shrill notes of anger and mortal alarms with shrill notes of anger and mortal alarms

(11)

the double double double beat of the thundring drum of the thundring drum cries hark! hark! hark!

the double double double beat of the thundring drum of the thundring drum cries hark! hark! hark!

the double double double beat of the thundring drum of the thundring drum cries hark! hark! hark!

hark, the foes come; charge, charge, charge, charge, 'tis too late to retreat, 'tis too late to retreat, 'tis too late to re- treat,

hark, the foes come; charge, charge, charge, charge, 'tis too late to retreat, 'tis too late to retreat, 'tis too late to re- treat

hark, the foes come; charge, charge, charge, charge, 'tis too late to retreat, 'tis too late to retreat, 'tis too late to re- treat

hark! hark! hark! hark the foes come; charge, charge, charge, charge, charge, 'tis too late, too

hark! hark! hark! hark the foes come; charge, charge, charge, charge, charge, 'tis too late, too

hark! hark! hark! hark the foes come; charge, charge, charge, charge, charge, 'tis too late, too

late to retreat.

late to retreat.

5 6 6 6

Handwritten musical score for a piece titled "MARCH". The score is written on three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music is written in G major (one sharp) and 2/4 time. The score includes various musical notations such as notes, rests, and fingerings. The word "MARCH" is written in the left margin of the first system.

# AIR

mezzo pia

Andante

15

The soft com  
 plain - - - ing flute, in dying notes disco - - - vers, the woes of hopeles lovers, whose dirge is  
 whisperd, whisperd, whisperd, by the warbling late, by the war  
 bling lute. The soft complain - - - ing  
 flute, the soft complain - - - ing flute, in dying notes discovers, the woes of hopeles lovers, whose dirge is whisperd, is whisperd  
 whisperd, by the war - - - bling

lute. whose dirge is whisper'd, by the war- - - - - bling lute.

Adagio

whose dirge is whisper'd, by the war- - - - - bling lute.

Adagio

whose dirge is whisper'd, by the war- - - - - bling lute.

Adagio

whose dirge is whisper'd, by the war- - - - - bling lute.

## AIR

Allegro

Sharp violins proclaim, their

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jealous pangs and desperation, Sharp violins proclaim, their jealous

pangs and despera tion, their jealous pangs and de . speration.

P Fury frantic In . di . nation, depth of pains And height of passion for the

fair disdainful dame. for the fair disdainful dame, for the fair disdainful dame

claim . . . , their jealous pangs, their jealous pangs, and despe . ra

tion. Fury frantic indignation, for the fair disdainful dame . for the fair disdainful dame fury frantic

(11) 6 Vol II

indignation, depth of pains, And height of passion, for the fair disdainful dame. . . . depth of pains and height of passion, for y fair disdainful

dame. *fy* for the fair disdainful dame. for the fair. . . disdainful dame.

*Larghetto e mezzo pia* *ad libitum*

*AIR*

*ad libi:* But oh. . . what art can teach, what human

*Violonci*

voice can reach, the sacred Or. gans praise. But oh. . . what art can teach what voice can reach, the sacred Organs praise. notes inspiring holy Love,

*Adagio ad libi:*

notes that wing their heav'nly ways to join the choirs the choirs a. bove. to join the choirs a. bove.

*F P F*

(11)

## AIR

Alla Hornpipe

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Alla Hornpipe'. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The score is divided into several systems, each with a piano accompaniment and a vocal line. The lyrics are: 'ORPHEUS could lead the savage race, the savage race, And trees unrooted left their place, Sequacious of the lyre, Sequacious of the lyre, Sequacious of the lyre, Sequacious of the lyre, Sequacious of the lyre.' The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo).

ORPHEUS could lead the savage race, the savage race,  
 And trees unrooted left their place, Sequacious of the lyre, Sequacious of the lyre.  
 Sequacious of the lyre...  
 Sequacious of the lyre...  
 Sequacious of the lyre...  
 Sequacious of the lyre...  
 Sequacious of the lyre...

Recit: acc:

Bnt bright Ce-ci-lia, rais'd the wonder high; when to her Organ, vocal breath was giv'n, an Angel

heard, and straight ap-pear'd, mis-ta-king earth for Heaven.

Chorus

Solo Cho: Solo tutti

As from the pow'r of sacred lays, As from the pow'r of fa-cred lays, the spheres be-gan to move, the spheres be-

As from the pow'r of fa-cred lays, the spheres be-

Cho: tutti

gan to move; and sung the great Cre-a-tor's praise, to all the blest'd a-bove, and sung the great Cre-a-to's praise, to all the blest'd a--

gan to move; and sung the great Cre-a-to's praise, to all the blest'd a--

Solo

tutti

19

bove. So when the last and dreadful hour, this crumbling pageant shall devour; So when the last and dreadful hour, this crum..

bove.

So when the last and dreadful hour, this crum..

Solo

tutti

bling pageant shall de\_vour; the trumpet shall be heard on high ..... the trumpet shall be heard on high.

bling pageant shall de\_vour.

the trumpet shall be heard on high.

Chorus poco più All<sup>o</sup>

The dead shall live

the living die,

And music shall untune the sky

shall untune the sky.

The dead shall Live

and music shall untune y

The living die,

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and music shall untune the sky. . . . shall untune the sky. . . . the dead shall live,  
the dead shall live, the living die, the dead shall live, the living die, the living die,  
sky. . . . shall untune the sky. . . . the dead shall live, the living die, and music  
the dead shall live, and music

76 *tutti*  $\frac{3}{4}$  6  $\frac{4}{2}$  6  $\frac{5}{4}$  3 6

the dead shall live, the dead shall  
and music shall untune the sky. . . . the dead shall live, the li-ving die, the li-ving die,  
shall untune the sky. . . . and music shall un-tune the sky. shall untune the sky. the dead shall live, the li-ving  
shall untune the sky. 6 . . . shall . . . un-tune the sky. 6 the dead shall live, the li-ving  
live, the dead shall live, the dead shall live, the living die, and music shall untune the sky. and music shall untune  
die, the dead shall live, the dead shall live, the living die, and music shall untune the sky. and music shall untune

(11)





live, the living die, and music shall untune the sky. untune the sky. and music shall untune the sky. the sky, and music shall untune the sky. the

live, the living die, and music shall untune the sky. untune the sky. and music shall untune the sky. the sky. shall

dead shall live, the living die, and music shall untune the sky, the dead shall live, the living die, the dead shall

dead shall live, the living die, and music shall untune the sky. the dead shall live, the living die, the dead shall

live, the living die, the dead shall live and music shall untune the sky. shall untune the

live the living die, the living die, and music shall untune the

(11)

and music shall untune the

(11)

ly  
 li - ving die, and mu - sic shall un - tune the sky. and mu - sic shall un - tune the  
 and mu - sic shall  
 li - ving die, and mu - sic shall un - tune the sky. and mu - sic shall  
 6 6 6 4 3  
 mu - 4 - sic shall 5 un - tune 6 the  
 sky - shall un - tune the sky. - - - - -  
 un - tune the sky. - - - - - finis  
 sky. 3 and mu - sic 4 8

